AGO NEWSLETTER

EXTENSION SERVICES

ART GALLERY of ONTARIO REFERENCE LIBRARY

REF CUB

VOLUME IX/JUNE 1990

1991-92 CONTACT EXHIBITION PROGRAM

The Art Gallery of Ontario Extension Services is pleased to announce three new exhibitions for the 1991-92 CONTACT exhibition program. These exhibitions will commence circulation in September 1991 and are selected predominantly from the Permanent Collection of the Art Gallery of Ontario:

Charles Macnamara and M. O. Hammond: Pictorial Expressions in Landscape and Portrait

John Massey - Prints

The Lyrical Vision of Emil Carlsen

Please note that this series of CONTACT exhibitions is being announced to allow a fifteen-month lead time to assist our clients in planning their exhibition programs. Be sure to respond as soon as possible by forwarding the enclosed *Booking Form/Exhibitions* to secure your planned venue.

Organized for **provincial circulation** by the Art Gallery of Ontario. The exhibitions are transported by truck; all shipping arrangements are made by the Art Gallery of Ontario.

Charles Macnamara (Canadian, 1870-1944), *Sunlight*, 1911; Höchheimer gum print, 19.5 x 14.5 cm. Collection, Estate of Jean Cunningham.

CHARLES MACNAMARA AND M. O. HAMMOND: PICTORIAL EXPRESSIONS IN LANDSCAPE AND PORTRAIT

Charles Macnamara (1870 - 1944) of Arnprior, Ontario, and M. O. Hammond (1876 - 1934) of Toronto, were two photography enthusiasts who identified with the ideals of the pictorial movement during its early years. Both made photographic images that embodied personal expressive qualities that aspired to advance pictorial photography in Canada to the level of fine art.

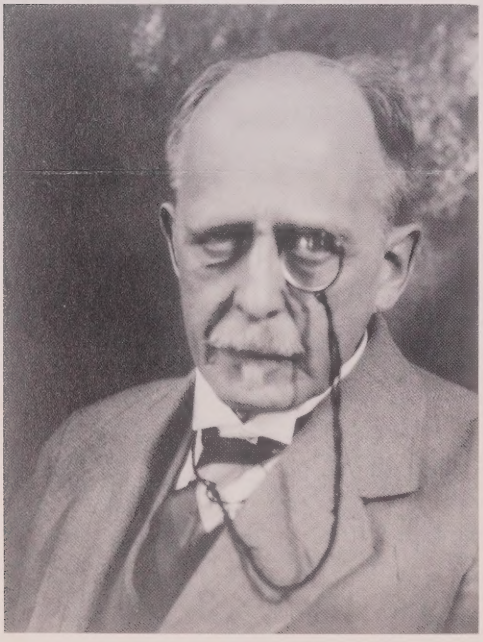
Charles Macnamara, a devout naturalist by avocation, wrote prolifically on photographic techniques in *British Journal of Photography* and *The Amateur Photographer* and *Photographic News*. A wide variety of subjects appealed to Macnamara, but his most artistic efforts went into his landscape studies of pastures, woodlands and cedar swamps around Arnprior and Marshall's Bay and the shores of the Ottawa River. Macnamara became a master of the gum-bichromate process by which he captured various impressions, often textured in dark colours, that transformed the landscape. Evoking no precise location or real time, his images suggest another realm of reality. Such synthesis in approach conveyed feelings of mystery and ambiguity, thereby calling into doubt the authority of the objectivity of the perceived world. His work was highly praised in Canada and achieved acceptance by the 1913 London Salon.

The strength of M. O. Hammond's photography is seen in his portrait studies of celebrated Canadians in the arts and sciences, including Lilias Torrance Newton, Frances-Anne Johnston, Elizabeth Wyn Wood, G. A. Reid, Horatio Walker, Eric Brown, Bliss Carman and many others. Many of Hammond's portraits were imbued with a sense of heightened quality characteristic of pictorialism that emphasized the presence of persona, rather than direct character analysis. Hammond, a distinguished Toronto journalist, held a number of editorial positions with the *Globe*. A memorial exhibition of his work was held at the Art Gallery of Ontario in 1935.

Pictorialism's basic philosophy, its aim of transcending the literal through the evocation of beauty, repudiated images that served as mere aids to memory or valued machine-like perfection. Furthermore, the popularity of the push-button Kodak camera, introduced in 1888,

was seen by the pictorialists as an impediment to the exploration of the medium's artistic potential. By the turn of the century many European and American photographers shared the belief that photographs could provide aesthetic pleasure by disassociating their work from applied or mechanical photography. Pictorialists saw themselves as artists who practised their art with nothing less than an unfettered imagination. Favouring painterly techniques and the concepts of various art movements, such as Impressionism and Symbolism, they placed value on the print as the work of art. The artistically realized print gained primacy in the salons and in the forums discussing pictorial photography. The negative remained the conceptual link to the subject as it was in nature and became the focus of the complicated debate over the nature of photography.

Pictorialism reached its zenith with the Photo-Secession exhibition organized by Stieglitz for the Albright Art Gallery in Buffalo in 1910. After World War I, the



M. O. Hammond (Canadian, 1876-1934), *Mrs. Lilias Torrance Newton* (painter, 1896-1980), 1930; chloro-bromide print, 34.0 x 24.6 cm. Art Gallery of Ontario, Gift of Mr. Skip Gillham, Vineland, Ontario, 1985.

M. O. Hammond (Canadian, 1876-1934), *James Blomfield* (painter and designer, 1872-1951), 1931; chloro-bromide print, 32.1 x 25.8 cm. Art Gallery of Ontario, Gift of Mr. Skip Gillham, Vineland, Ontario, 1985.

emerging, powerful new industrialization and the new aesthetic introduced new themes into photography, resulting in the direct expression of purism or straight photography, the return to the primacy of the negative.

While demystification of the manipulated print signalled an end to an era of rarified techniques and processes, participants in the pictorial movement such as Macnamara and Hammond articulated in their time a new photographic language and established new standards.

Curated by Maia Sutnik, Photographic Coordinator.

Space: 30 framed works, 2 - 3 didactic panels; approximately 21 running metres (70 running feet)

Lighting: Maximum of 50 lux for works on paper

JOHN MASSEY - PRINTS

John Massey
(Canadian, b. 1950), *Compound Eye,* 1988-89; photo lithograph, 76.0 x 66.0 cm. Art Gallery of Ontario, Gift from the Peggy Lownsbrough Fund, 1989.

For the past few years, the Toronto artist John Massey, known for his installation pieces, has been focusing on printmaking. The technological possibilities of this medium lend themselves particularly well to Massey's intricate manipulations of images. All these prints characteristically incorporate the photographic image.

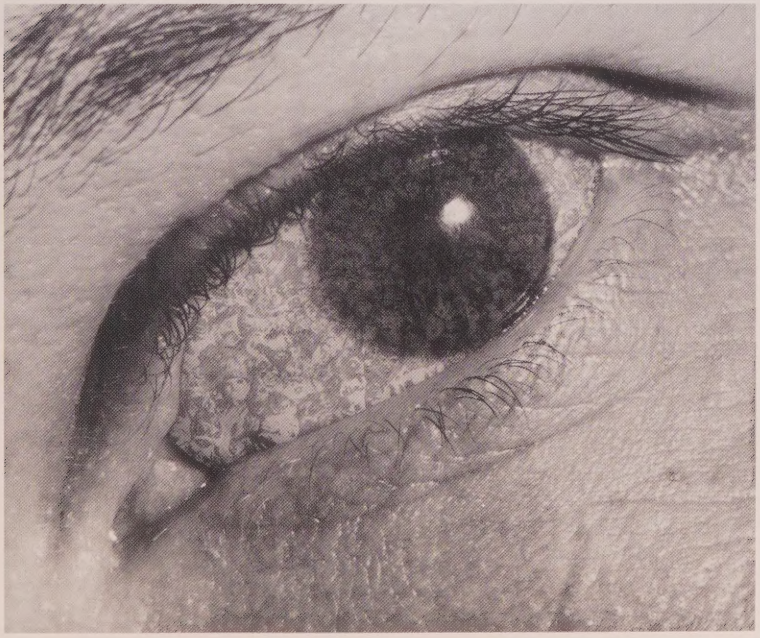
This exhibition brings together a series of prints by Massey that are part of the Art Gallery of Ontario's permanent collection. These works feature parts of the artist's body, such as arms, hands or eyes, on which are superimposed another image, or more frequently an assemblage of cut-out motifs. These photographic inscriptions exemplify a process of registering imagery. In each print the body forms a visual structure of what is within and without it and forms a juncture between an external reality and an individual experience.

Through his juxtaposition of imagery and the fragmented insertions of his body, Massey incites the viewer to examine "how we realize or fail to realize the world around us."

Curated by Michèle Thériault, Assistant Curator, Contemporary Canadian Art.

Space: 6 - 7 framed works, 1 lead panel; approximately 15.2 running metres (50 running feet)

Lighting: Maximum of 50 lux for works on paper



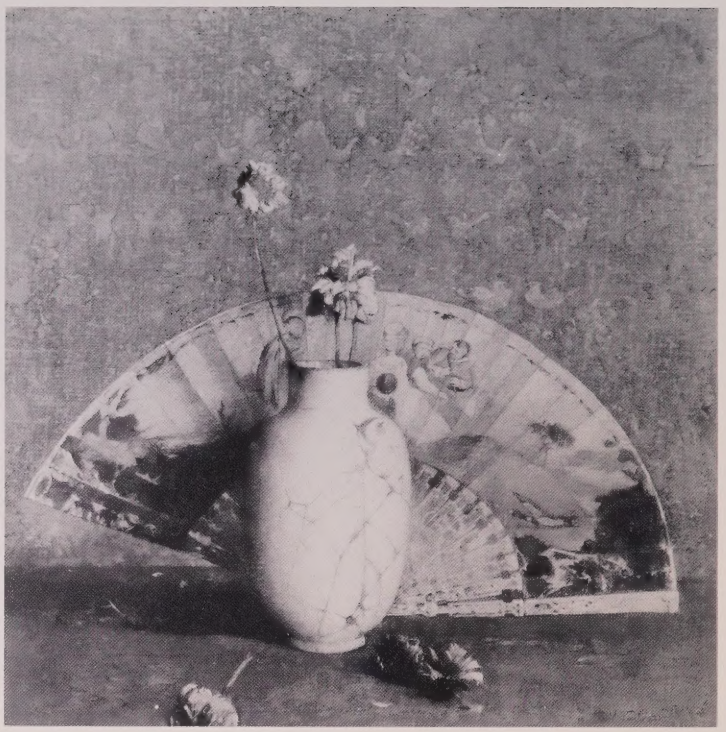
John Massey
(Canadian, b. 1950), *Black Eye,* 1988-89; photo lithograph and silkscreen, 66.0 x 71.0 cm. Art Gallery of Ontario, Gift from the Peggy Lownsbrough Fund, 1989.

THE LYRICAL VISION OF EMIL CARLSEN

During Emil Carlsen's lifetime, American critics regarded him as one of their greatest still-life painters. His paintings are owned by many American museums and retrospectives of his work have been organized in the U.S. every decade since his death. The Art Gallery of Ontario has a small but very fine selection of his work, largely due to a bequest of the Toronto collector Gerald Larkin, who took an interest in late-19th and early-20th-century American painting. The purpose of this exhibition is to bring these hitherto unexhibited works to the attention of the public, to examine each one as it relates to Carlsen's oeuvre and to consider how each manifests certain artistic movements of his era: the aesthetic conceit of art for art's sake, the American and European fascination for *Japonisme,* and American artists' interpretations of Impressionism and their variations of it, namely Intimism and Tonalism.

Carlsen was born in Copenhagen in 1853. He studied architecture at the Danish Royal Academy and began painting under the instruction of his cousin and his mother before emigrating to Chicago in 1872. From 1874 to 1891 he painted and taught in Boston and San Francisco, with extended visits to Europe. He eventually settled in New York City, where he established a strong reputation as a painter and teacher. In 1906 he was elected to both the National Academy of Design and the National Institute of Arts and Letters in New York City. He subsequently won many awards, and his work gained the respect of critics and painters and the patronage of private collectors and museums.

Carlsen's preferred genre was the still life. While in Paris in 1875, and again from 1884 - 86, he studied the work of the great French painter Jean Siméon Chardin (1699 - 1779), whose still lifes were then enjoying a popular revival. In 1869 the Louvre had acquired 20 of his paintings from the collection of the La Caze family, and Carlsen would have known them. Carlsen repeatedly acknowledged the influence of the French master on his work, his most succinct tribute being expressed in a letter written to a student in 1930: "Chardin tells the whole story." It is interesting to note that French nineteenth-century critical descriptions of Chardin are consistent with the 20th-century American view of Carlsen. In an 1874 *Gazette des Beaux-Arts* article, Paul Mantz wrote, "Chardin was the sober mind of those demented times. An honest spirit!" In 1919, the American critic Eliot Clark characterized Carlsen in a similar fashion: "Emil Carlsen is serene and tranquil. Studying somewhat apart from the general current of contemporary art, he has expressed in his work his own temperament. His art is static, not dynamic." Carlsen's still-life paintings are about collecting. They document the collecting trends and interests of Americans in the "gilded age," but they do so humbly and quietly, with a dignity and serenity we may trace to Chardin.



Emil Carlsen
(American, 1853-1932), *The Fan,* no date; oil on canvas, 45.7 x 46.1 cm. Art Gallery of Ontario, Bequest of Gerald R. Larkin, 1961.

Carlsen was also an accomplished landscape and seascape painter. He learned to paint the sea in Denmark, and he won some of his most important awards in America for his seascapes. In this exhibition, *The Shoals,* c.1915, illustrates his fascination with the sea and sky. As in his still lifes, Carlsen conveys a quiet lyricism and a luminosity by means of a painstakingly and skillfully rendered surface.

This exhibition allows us to become acquainted with the work of Emil Carlsen and to consider him in the context of the artistic trends of his day. It also permits us to assess his contemporaries' glowing appraisals of his paintings.

Curated by Nancy Minty, Assistant Curator, European Painting and Sculpture.

Space: 10 framed works, 1 lead panel; approximately 15.2 running metres (50 running feet)

Lighting: Maximum of 50 lux for works on paper, maximum of 150 lux for paintings

BOOKING A CONTACT EXHIBITION

In order to process your request for a CONTACT exhibition, we must have a copy of your organization's updated **Standard Facilities Report** on file for reference. To secure an exhibition booking, complete the enclosed *Booking Form/Exhibitions* and send it to the Scheduling Coordinator, Extension Services, Art Gallery of Ontario, (416) 979-6637.
NOTE: Since AGO staff do not accompany CONTACT exhibitions, we request that hosting galleries provide the AGO with some slides to document the installation.

Fee: $100.00 (includes 100 illustrated brochures)

Dates available for circulation:
September 1991 - August 1992

Facilities Requirements

Security: Full gallery electronic alarm system; in view of an attendant during open hours; secure night locks on all doors and windows; safety tabs affixed to small works must be screwed to the wall; additional security measures as recommended by the AGO.

Lighting: No daylight; incandescent, and/or fluorescent lights fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services; however, you are encouraged to purchase filters for future use.)

Temperature and Humidity: Minimum fluctuations

THE IMPACT OF THE GST ON TRAVELLING EXHIBITIONS

As you are aware, the federal government has announced its intention to levy a Goods and Services Tax effective 1 January, 1991. From the information we have received to date, the Art Gallery of Ontario will have to charge such tax upon all exhibitions circulated after this date. Please be advised that the exhibition fee will have an additional 7% GST levied upon it as of 1 January, 1991.

INSURANCE FOR CIRCULATING EXHIBITIONS

This is an update to clarify the Insurance and Protection supplied by the Art Gallery of Ontario and required of the Exhibiting Centre in the hosting of exhibitions designated for **provincial circulation.** For exhibitions with insurance values of:

Under $250,000:
The AGO's "all-risk" insurance policy covers exhibitions while in transit and on display.

The Exhibiting Centre is required to carry insurance to cover "legal liability".

$250,000 - $999,999:
The AGO will apply on behalf of all venues to the Ministry of Culture and Communications' Fine Art Insurance Program for Travelling Exhibitions.
NOTE: There is only a limited amount of support available through this program.

The Exhibiting Centre is required to provide the AGO with a Certificate of Insurance issued by its insurers indicating "legal liability" coverage for the works while on the premises (with an appropriate list of works, their values and the title and dates of the exhibition). The certificate must also name the AGO as an additional insured.

Over $1,000,000:
The AGO will apply on behalf of all venues to the Department of Communications' Insurance Programme for Travelling Exhibitions for coverage while in transit and on display.

The Exhibiting Centre will be responsible for any costs in excess of the first $5,000. premium as well as for coverage for "legal liability".

FOR LOAN:

Through financial support from OUTREACH ONTARIO, we now have **two digital luxmeters** and **two hygrothermographs** available for loan to our clients.

FOR SALE:

1 Gossen Panlux **electronic luxmeter** with remote sensor

1 Spectra Lumicon **foot-candle meter**

If you are interested in borrowing or purchasing monitoring equipment, please direct your inquiries in writing to the Administrative Assistant, Extension Services.

INTERESTED IN A LECTURE?

Talks related to circulating exhibitions and general art topics are available through *Speakers Service.* For more information, contact the Administrative Assistant, Extension Services (416) 977-0414 ext. 232.

EXHIBITIONS AVAILABLE FOR CIRCULATION

The following exhibitions are still available for booking. For further information, please refer to your Catalogue of Services, 1990. If you are interested in hosting any of these exhibitions, complete the enclosed *Booking Form/Exhibitions* and send it to the Scheduling Coordinator, Extension Services, Art Gallery of Ontario, (416) 979-6637.

Auguste Bouquet and the Symbolism of *La Caricature* (Prints and Drawings)

French Nineteenth-Century Prints from the Dales Collection (Prints and Drawings)

Michael Snow: Around *Wavelength* (Contemporary Canadian Art)

Urban Visions (Contemporary Canadian Art)

Walter Trier: Doll-Land (Prints and Drawings)

ART GALLERY OF ONTARIO EXTENSION SERVICES
317 Dundas Street West,
Toronto, Ontario, Canada
M5T 1G4

Reference Library

The Art Gallery of Ontario is funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto - Cultural Affairs Division; Communications Canada; and the Canada Council.